

Wisconsin Society of Architects
December 1989

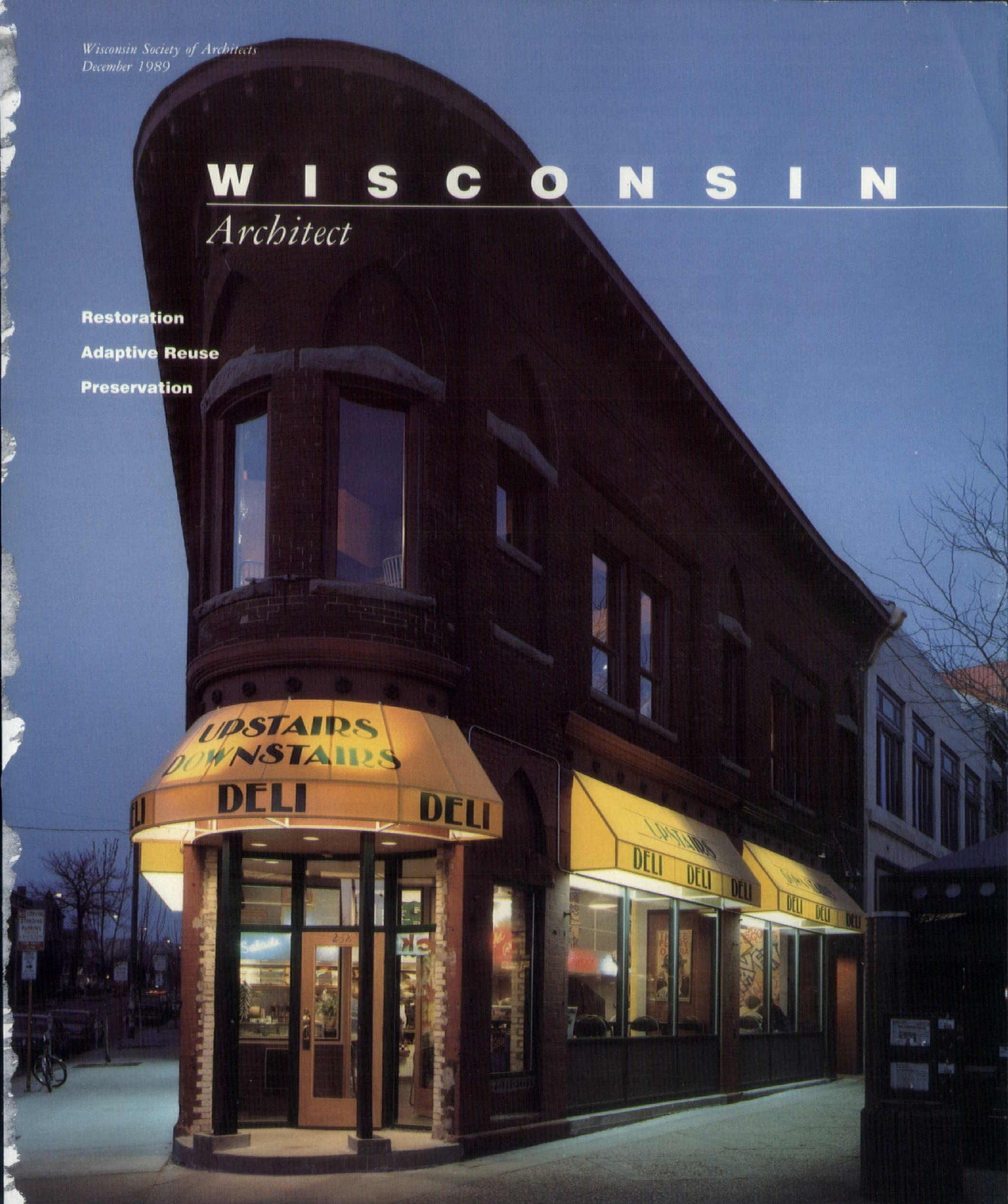
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James Good, AIA
Photographer: Bill Fritsch

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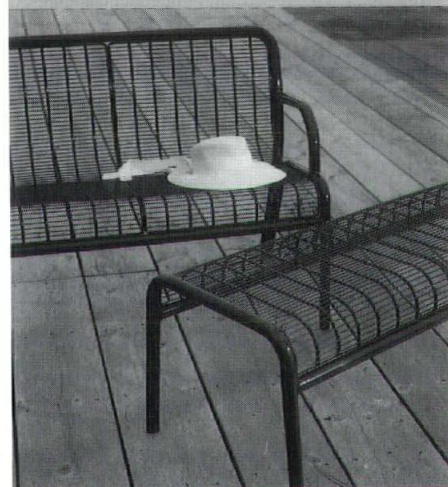
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Lady Bird Johnson wrote in With Heritage So Rich published in 1966, "In the
We as architects must
beautification work in which many of us are now engaged, we try to carry
strive to restore and
on our activities within the sturdy American tradition which seeks the
renovate wisely
beautiful which is also useful."

We as architects must strive to restore and renovate wisely our buildings of historical significance, along with preserving their heritage and charm.

Old buildings often become obsolete when the social, economical, and visual forces of their location change around them. Architects must be sensitive to these changes in choosing the physical and functional adaptations necessary to save the structure.

George Washington and Thomas Jefferson, who may have disagreed politically, emphatically agreed that a garden was one of the most "rational" of pursuits because, while throwing a glow of color and charm on everything around it, it also provided food for the body and a place of repose and reflection for the mind.

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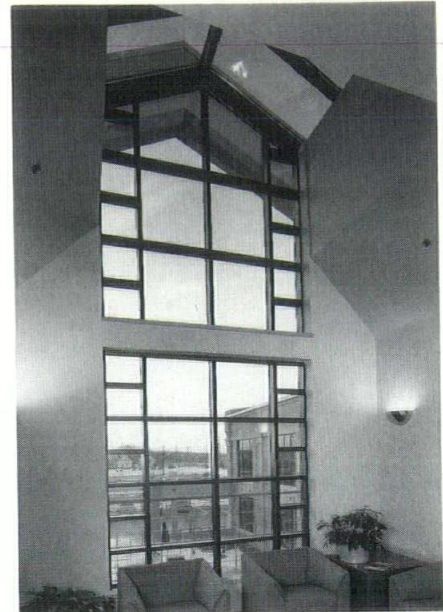
The Fate of a Truck Factory

This story, told by camera, is the first phase of renovation which now houses hospital functions which do not concern patients.

The 17 acre industrial site consists of four contiguous city blocks. The eastern portion contained aging factory buildings and miscellaneous sheds. The western portion was a paved parking area.

As a result, a small blighted area has been turned into a showplace of activity, much needed by St. Luke's Hospital and Aurora Health Care Center of Milwaukee. The Zimmerman Design Group was the architect; general contractor was the Grunau Project Development, Inc.

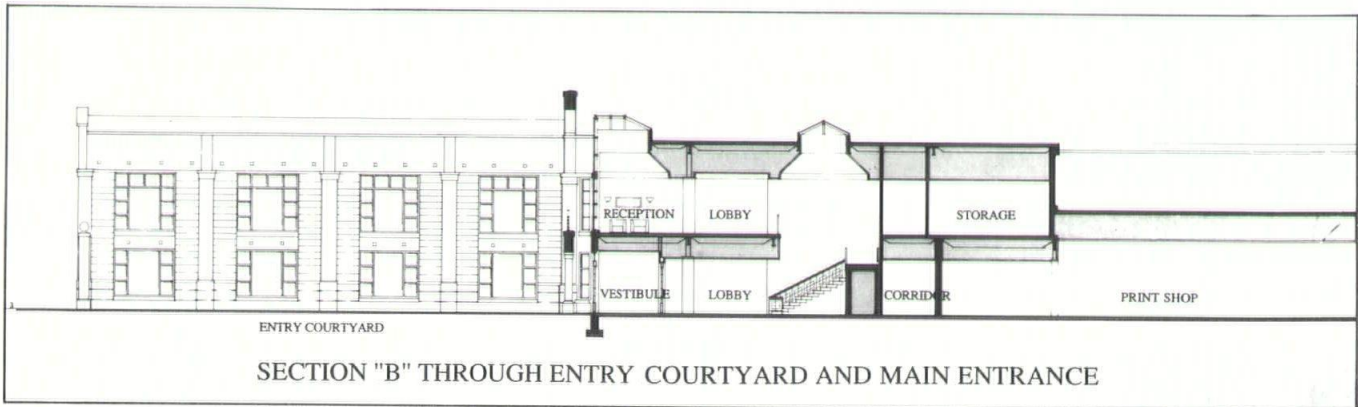
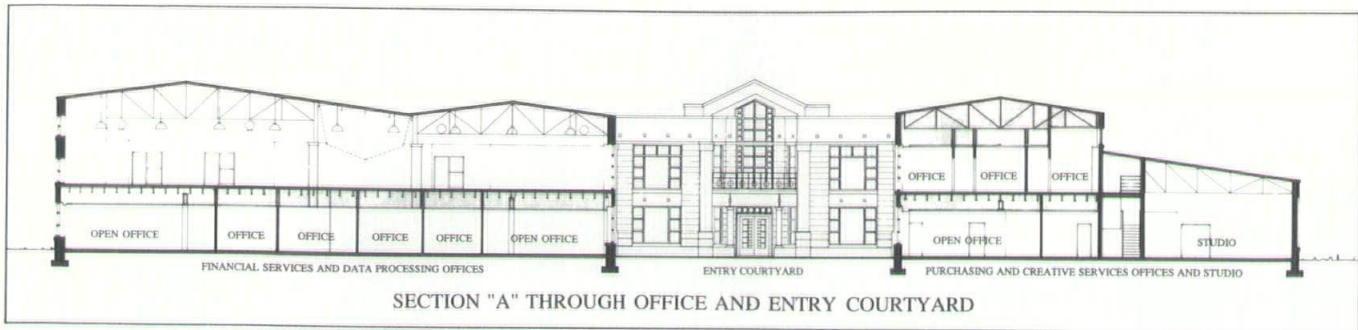
Photography: Mark Heffron



Second Floor office space inserted into crane bay



A conversion of the Heil Company Truck Body Factory to office and laundry for St. Luke's Hospital and Aurora Health Care



Entry courtyard and main entrance on west facade



Historic view of north crane bay, now cafeteria



Cafeteria



Typical high crane bay during factory's prime years



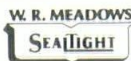
Second floor reception area above main entrance

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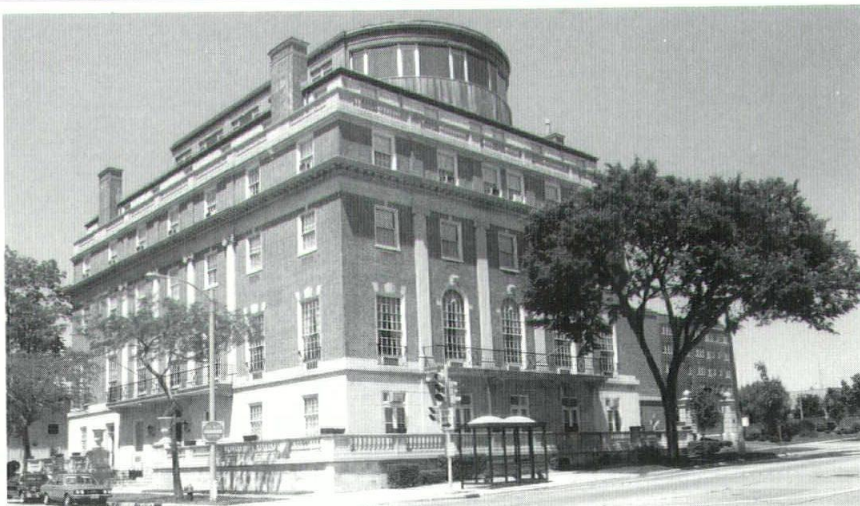
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Project: University Club, Milwaukee, WI—Architect: David Kahler

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Project

Upstairs Downstairs Restaurant & Deli Remodeling

Location

Madison's State Street

Architect

James Good, AIA

General Contractor

Square Corner Construction



In contrast to the bustling space below, the second floor restaurant is a calm, relaxed place. Oak flooring and window trim help to create a warm, comfortable atmosphere.

Built in 1892, this triangular two-story structure had undergone numerous remodelings resulting in a mix of storefront types applied over its red brick Gothic revival facade. The original corner entry had been altered and ultimately sealed off. A recessed entry had been added on the south side of the building opening onto the pedestrian mall.

After nine years of steady growth, the resident popular downtown restaurant was ready for physical expansion. Occupying the entire second floor of the building and half of the first, the owners decided to acquire the balance of the lower level and to expand their kitchen areas and seating capacity.

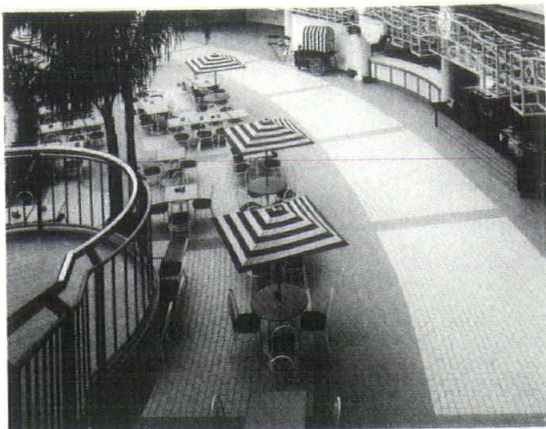
The remodeling program called for separate and distinct restaurants on each floor with enhanced capacity for both seating and production. The second floor restaurant was to have a relaxed dining area and separate kitchen while the downstairs operation was to be a take-out or dine-in deli. A major emphasis of the owners was to create an attractive entry for the upper restaurant without adversely affecting the operation of the lower level deli.

Photography: Bill Fritsch



The lower level creates an inviting entrance to the second restaurant while capturing the essence of a busy urban neighborhood delicatessen. High ceilings, graffitied brick walls and brilliant neon signage all work together to make this a unique space.

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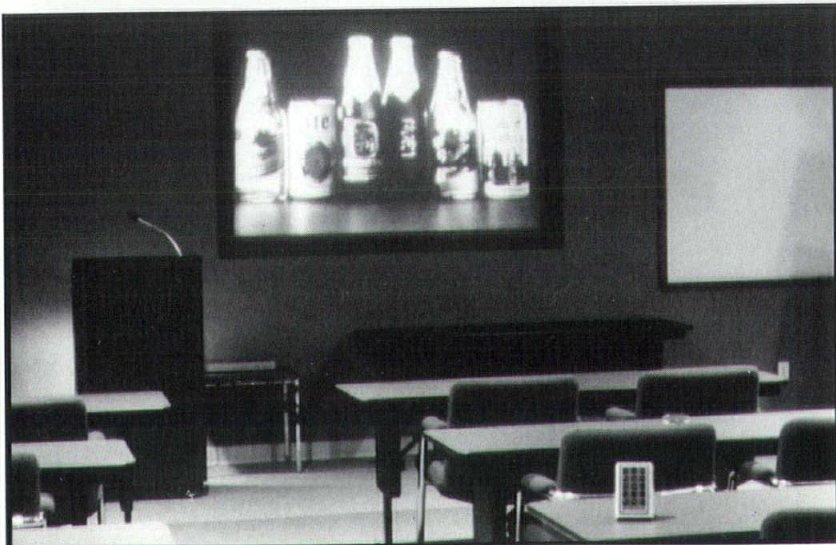
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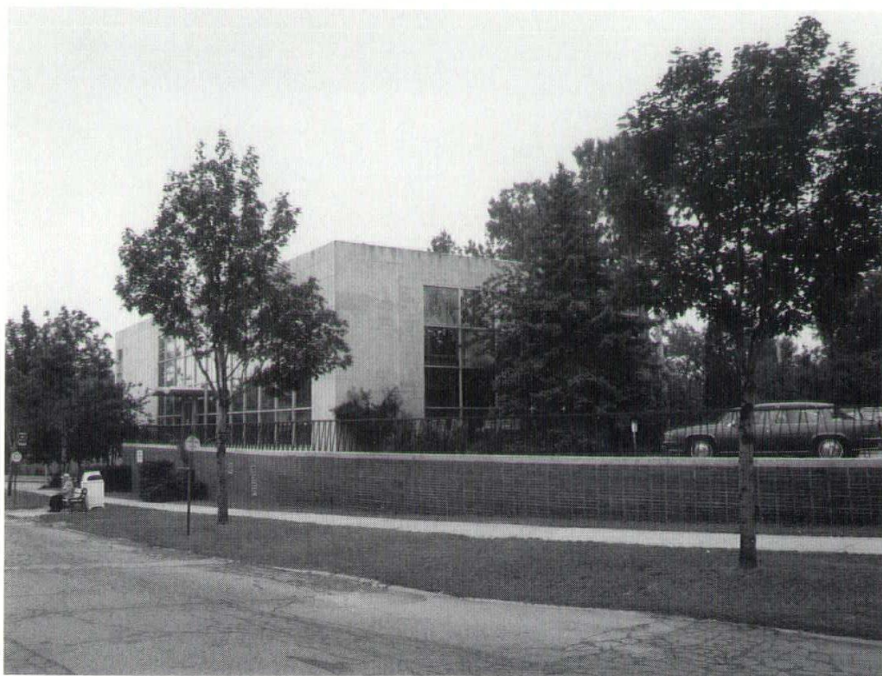
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<i>Project</i>	1200 Professional Building
<i>Location</i>	Shorewood, Wisconsin
<i>Architect</i>	The Albion Group, Inc.
<i>General Contractor</i>	Crivello Construction

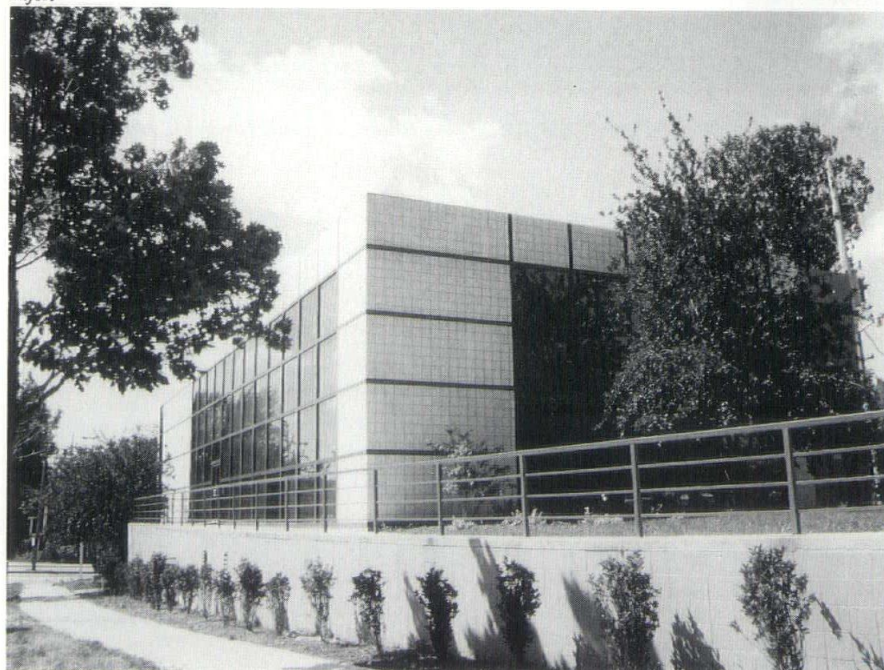
In recalling the original appearance of this modernist office building, one that was expressed in terms of volume, materials, and the composition of the two, the architect sought to refresh as well as respect the structure's facade. The volumetric relationships were intriguing - an oversized two-story volume sliding across an undersized half-story base, punched window openings and a forbidding 25 foot high wall of reflective glass which is penetrated by the main entry. In order to keep the construction costs within budget, all openings would remain unchanged and along with a new glazing system, a new skin was to be directly applied to the existing stone and brick exterior.

The glass wall grid pattern was kept intact dimensionally, but changed in color from a fatigued anodized aluminum to bright blue. Then, in a slight recomposition of each facade, the blue grid lines become projected horizontally and vertically to the furthest edges of the building in order to create a sense of continuation, movement, and reawakening.

Photography: David Krummel



Before



After

The Shoestring Restoration of First Jacobs House Of Madison

While struggling with the basic three Ss of a restoration project: Structure, Surface and Setting, the restorer must be greatly motivated and his patience fortified by the historical significance of the building. In the case of the First Jacobs House in Madison, Wisconsin, one need only to remember its relevance to the culminating period of Frank Lloyd Wright's residential architecture. It inaugurated a new concept of American dwelling: the Usonian. Beyond being an isolated experience of beautifully articulated spaces, Usonia I was meant as a prototype for modest-income housing of high aesthetic quality. Living with that ideal lends the resident-restorer an enhanced sense of custodial responsibility.

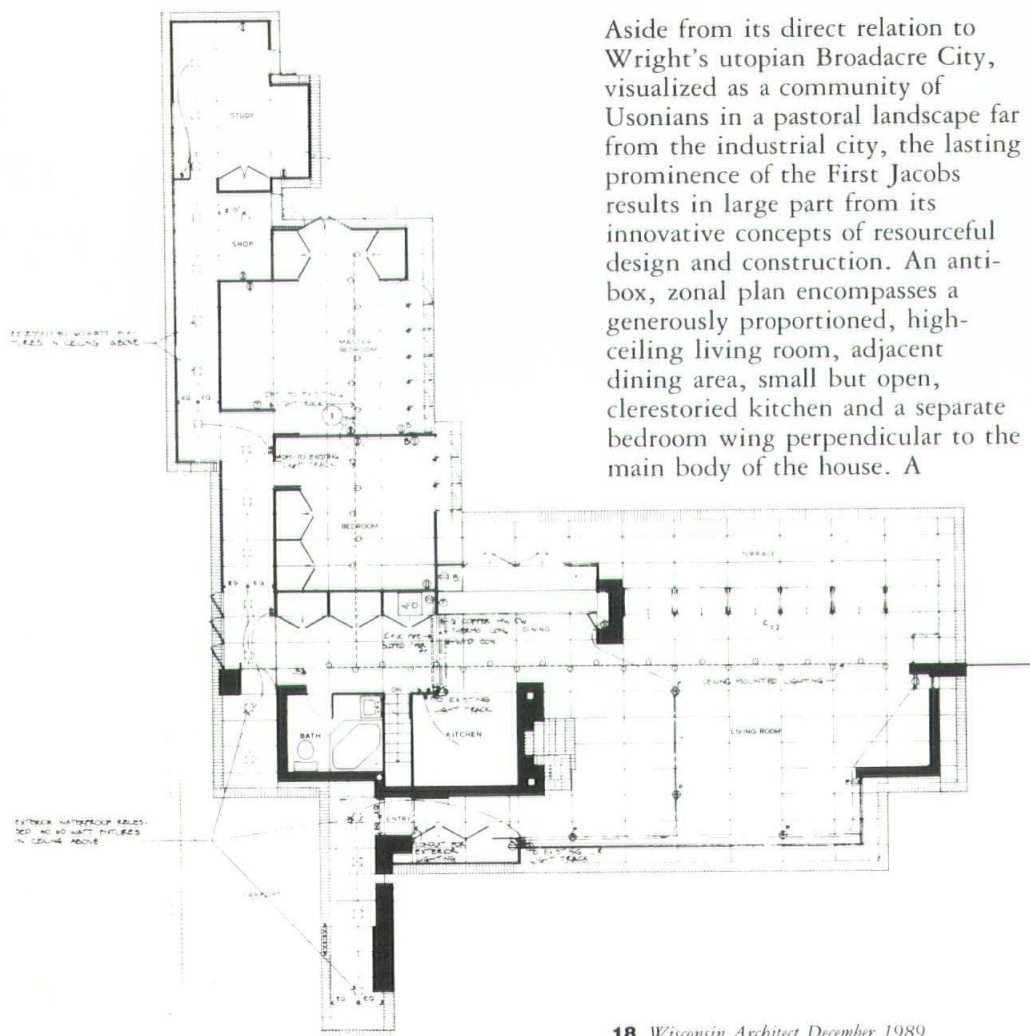
Aside from its direct relation to Wright's utopian Broadacre City, visualized as a community of Usonians in a pastoral landscape far from the industrial city, the lasting prominence of the First Jacobs results in large part from its innovative concepts of resourceful design and construction. An anti-box, zonal plan encompasses a generously proportioned, high-ceiling living room, adjacent dining area, small but open, clerestoried kitchen and a separate bedroom wing perpendicular to the main body of the house. A

sensation of spaciousness prevails throughout an interior of approximately fifteen hundred square feet. Reached through transparent walls of window-doors, the garden extends the flow of space from inside out. Solid "sandwich" walls face north and west.

These, plus the first modern residential application of radiant floor heating and an audaciously cantilevered carport, a term Wright invented for this house, continue to arouse the curiosity of both neighbors and visitors from abroad.

The overgrown, creasote-blackened First Jacobs was in critical condition when we acquired it in December, 1982. Due to poor maintenance, neglect, and some abuse the house stood in peril. Determined to reverse this, we plunged in at mid-spring, 1983 with no hope of outside funding or special tax breaks available to commercial rehabilitation projects. To augment the copies of original working drawings rented from the Frank Lloyd Wright archives at Taliesin West, detailed restoration drawings by the Racine-born, Chicago-based architect, John Eifler started us off and guided us through to the end.

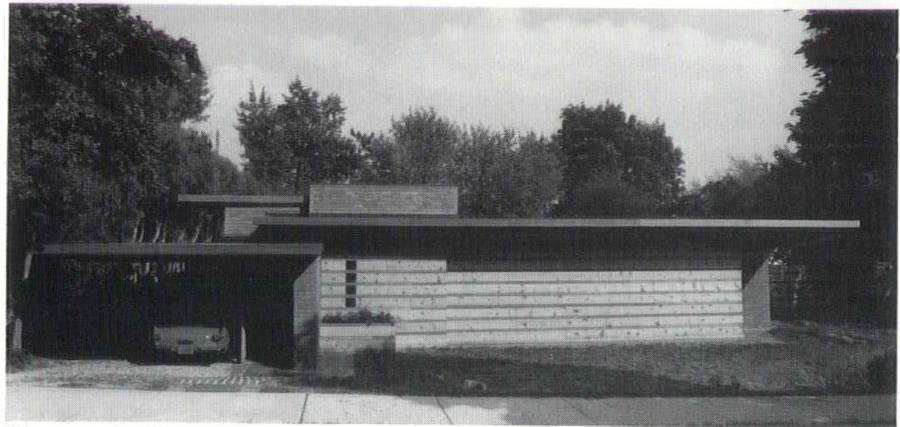
By the beginning of summer, project manager, Bradley Lynch, also from Racine, initiated his student crew to the task at hand by removing the damaged and increasingly decrepit carport. The entire flat roof of the house was also razed, down to its experimental joists. Consisting of two-by-fours stacked three on edge at 24-inch center, these had been sorely stressed by accumulations of asphalt roofing-material, sinking into the middle of each wing. When the water-damaged ceiling of



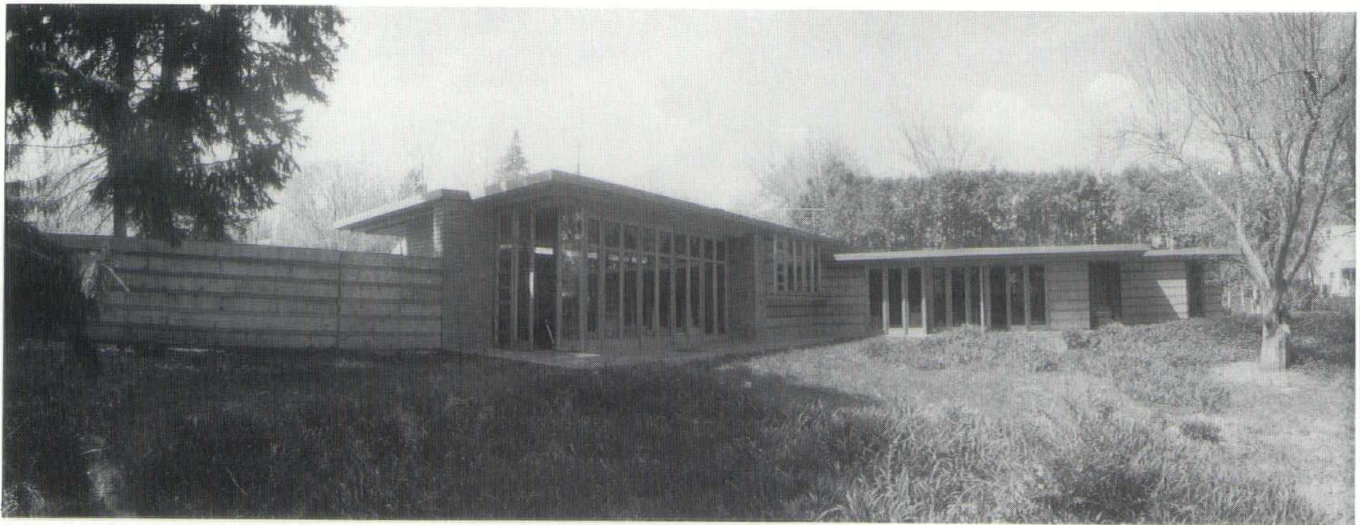
Frank Lloyd Wright's , Wisconsin, 1936–1937

pine boards and redwood battens came down, evacuation became necessary and we did not return to live in the house until January, 1985. Put back together again as a strengthened and weather-proofed structure, it then awaited our ongoing efforts of refinishing and refurbishing.

To reach that point we followed a principle of reviving the original design through increased stabilization of the structure. Accordingly, the roof needed to be rebuilt with joist supports, new sheathing, a single-membrane rubber roof, a venting system and insulation. The world's first carport was duplicated with supplementary quarter-inch steel "flitch plates" bolted as beams between two-by-twelves. It also gained footings for its masonry piers. This unseen compromise of Wright's concrete mat floating on a packed-sand grade realistically acknowledges the Wisconsin winter, much to the relief of the "FLWs." These, the bricks, initially culled from the Johnson Wax building site, were so



Photography: James M. Dennis



Photography: J. Spencer Lake

designated by the Streator, Illinois Clay Products Company which, on special order, reproduced them from the original molds of fifty years ago. With Eifler's introduction of concealed steel on which it would hang, the original design for a suspended dining-area bay of casement windows proved possible, replacing an ill-proportioned six-light picture window that had been installed by a previous owner as an arbitrary substitute.

Renewal of the living-room window-doors, replacement of the concrete slab in that wing and new clerestory frames came next. All of these elements had suffered from leakage, decomposition and infestation. General deterioration had also damaged runners, headers, fasciae, and mullions.

Correcting such problems and preventing their recurrence became a way of life unheard of for the vast majority of householders. That the whole effort might be questionable, that perhaps the house was fated to become a derelict in the midst of its neighboring white colonials admittedly crossed our minds.

True to Wright's continued interest in newly invented materials and updated facilities we did introduce certain practical improvements. Concern for energy efficiency prompted the use of thermal panes for the rebuilt living-room window-doors. Insulation and vapor barriers were added above the ceiling and underneath new polyurethane heating pipes in the living room slab. Two small boilers replaced the 1937, cast-iron model. Nearing completion by 1987 the interior not only acquired a complete renewal of the pine-board, redwood-batten ceiling but new kitchen cupboards, proportioned to the originals. Exact replicas of the original oak dining

table and a large reading table were crafted by Kevin Early, a Madison cabinetmaker. Wright-styled furnishings, fabrics, additional bookshelves and other useful built-ins have followed under the direction of the resident interior designer, Nancy Kendrick Ivey.

In the past two years we have continued to work on refinements, particularly on the outside surface, now cleansed of the creosote that had obliterated the horizontal pattern of redwood and pine. Our

aim is to maintain a natural wood finish true to the architect's vision. Appropriate landscaping will come gradually by what might be termed organic evolution. In the meantime we delight in living in these spaces with the added satisfaction that we have helped preserve one of the most significant monuments of residential architecture in the country.

James M. Dennis is professor of Art History, University of Wisconsin, Madison.



Photography: Lorraine Davis



Photography: John M. Dennis

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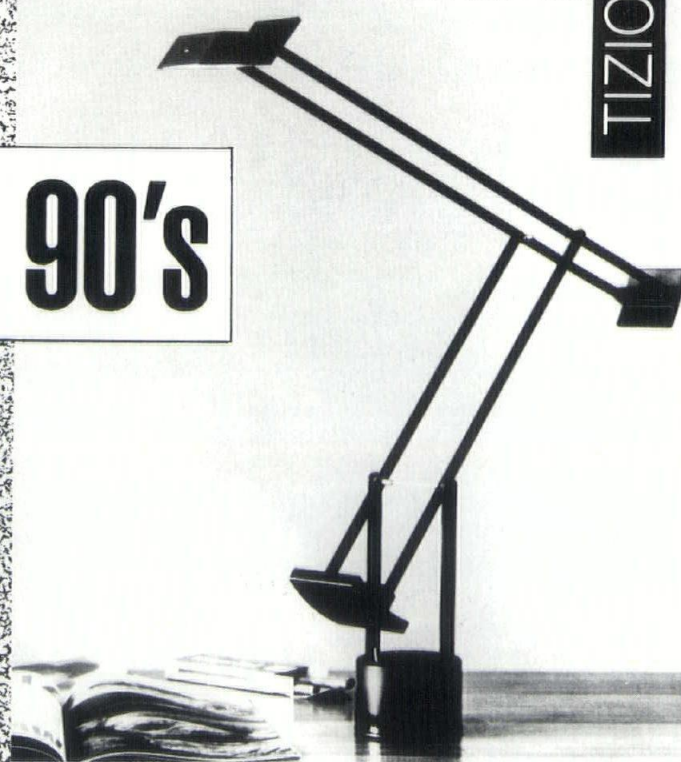
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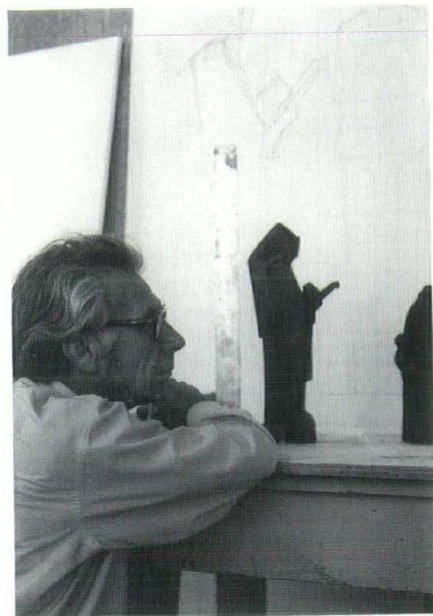
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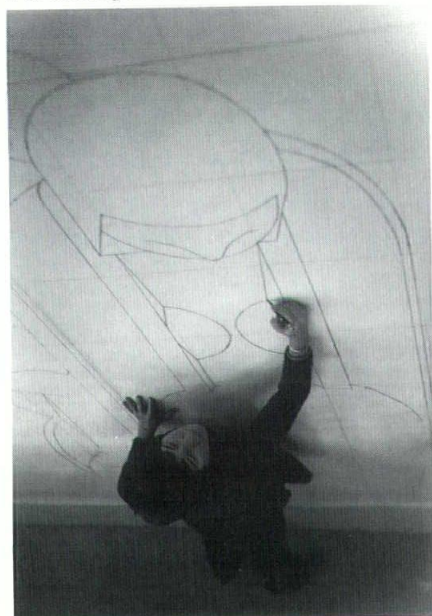


design: Richard Sapper

Fritz Carpenter and His Forty-Year Adventure with Stone



The sculptor ponders the two small figures designed by Frank Lloyd Wright. He has been commissioned to supervise the making of giant replicas for the Johnson Wax Building in Racine.



A young assistant works on full scale drawing of Nakoma

Natural stone is back in fashion. The small tuck-away studio in south Madison is humming with activity.

For more than 40 years Fritz Carpenter, now assisted by his son, Matthew, has been carving stone, often in the same manner as the carvers of Europe's great cathedrals. Although high technology has touched this profession, there remain a few craftsmen who take pride in practicing direct carving, just as it was done in medieval times. Carpenter works both ways.

"Stone is something that gets in your blood," states Carpenter. "It's a medium that is ancient, one of the oldest of all art materials. Working and designing in three dimension is very exciting."

Before working with stone, Carpenter was a painter and high school art teacher. Then he began to work with his father-in-law, who had established Stefan Mittler Monuments, Inc. in 1932. The work is far from glamorous. It is noisy, dusty, and tiring. Carpenter wears mask and ear protectors during many stages of carving.

In some of his commissions, such as restoration work, originality has no part. Hand carving is often too time consuming and costly to consider. The challenge here is to use new techniques so that the change from old to new, from hand to machine cutting is not obvious. Being faithful to a former master of stone is the prime goal.

But for any artist, it is when his original designs come into play that his work is most exciting. Having the skill to feel his way around in a block of stone and to magically bring out the design conceived in his own mind—that is the joy of being a sculptor. It is mostly in Carpenter's commissions in religious art that this is possible.

His tools are important and must be kept sharp and in proper condition. No other type of artist is more dependent upon his materials than is the sculptor. Misusing his tools can be as much a disaster as a wrong cut in the stone. Getting the proper feel of each tool is important in his early training.

British sculptor, Mark Batten, writes "It must be born in mind that for even the very best hardened tempered steel to 'cut' into stone is something of the utmost limit of its capacity. It is only by exploiting steel's superior toughness against the stone's superior hardness that carving can be done at all."

With this in mind, we can think of the sculptor as the exploiter. He works day in and day out with two superior materials pitted against each other and the result of this concentrated work can be magnificent.

The recent diamond tipped tools—saws and drills—have revolutionized the stone industry. They never wear out. At the quarries, computers help determine the amount needed for large projects, resulting in less waste. Computerized saws cut with unbelievable accuracy.

Carpenter's accomplishments through the years include statues, friezes, altars, baptismal fonts, work in relief on flat stone, memorials of various kinds, and special assignments on additions to buildings and restoration work. He works with granite, marble, limestone, and sandstone.



One of his most unusual commissions was to make gargantuan replicas of two table-size pieces of sculpture designed by Frank Lloyd Wright. This was to fulfill the bicentennial dream in 1976 of Herbert Johnson of Racine to have enlarged copies of these small sculptures, which he admired, standing in the courtyard of the Johnson Wax Building.

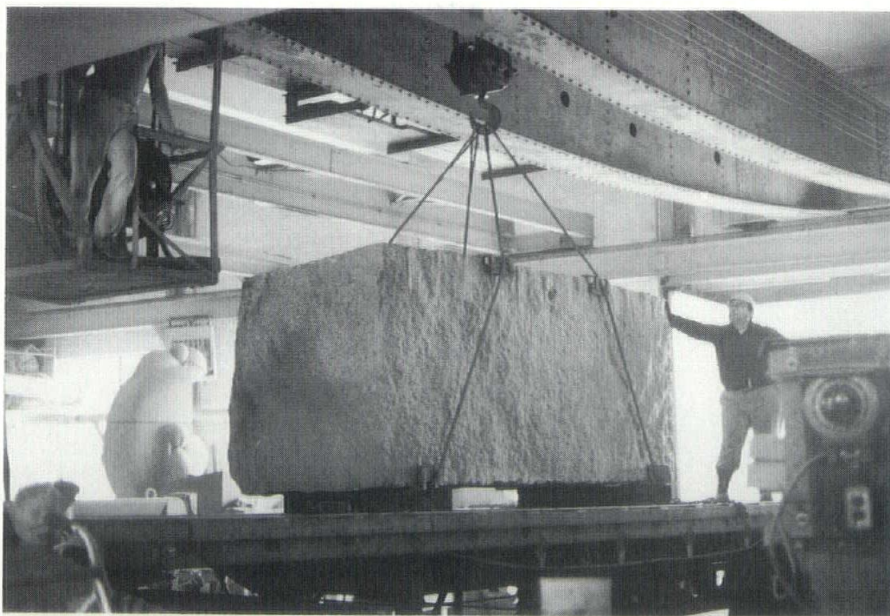
Working with Wesley Peters and Mrs. Wright, of Taliesin, Carpenter made studies, quarter size plaster models, and full size sketches. The final statues were made of granite. The warrior Nakomis is 18 feet tall and the earth mother Nakoma is 13 feet and nine inches.

He supervised the stone cutting which had to be done in a larger studio than Madison offered. So trips were made to Cleveland, Ohio, where two skilled young craftsmen from Italy did the cutting.

The finished carvings were brought to Wisconsin by truck. After their arrival it was discovered that the low overhang at the entrance made it necessary to hire a huge crane to lift them over the roof and into place into the courtyard. The project took three years to complete.



Plaster Models of Nakomis and Nakoma done to one-quarter scale



From this 25-ton block of St. Cloud Gray Granite from Minnesota were carved the figures of Nakomis and Nakoma.

Above Fritz Carpenter's desk hangs an Award of Merit given him in 1967 by the AIA members of Wisconsin "For attainment in Architectural Stone Sculpture and for dedication of many years of service to architects in execution of this art". After forty years of close association with stone, Carpenter's work load is not slowing down. In the yard behind his studio pieces of marble, granite, and limestone await transformation, chip by chip, into something other than a mere block of stone.



The finished Nakomis and Nakoma, as they stand 15 and 18 feet tall in the courtyard of the Johnson Wax Building (Photos courtesy of S.C. Johnson & Son, Inc.)

Located on an elevated site overlooking Fowler Lake in Oconomowoc, the former summer home of the Schuttler and Anhauser families was architecturally brutalized in the 1950's. At that time the original turrets were removed, a large flat-roofed blockhouse addition was added to the front and the entry porches were replaced by '50's-style porticos. Many of the original fireplaces were blocked off and much of the exterior detailing was removed.

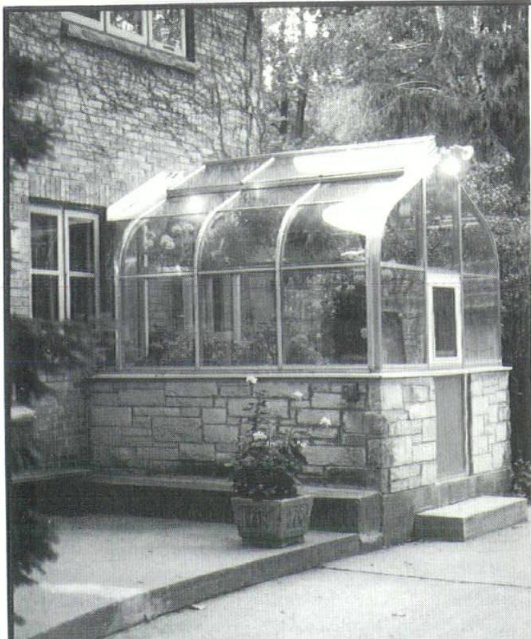
The client requested that the building be adapted for use as a bed and breakfast inn with an exercise/workout/socializing facility in the basement for use by members of a neighboring condominium association. The goal was to restore the building to its original grandeur.

A major challenge was restoring the exterior massing and detailing with only historical photographs to work from. The '50's blockhouse dining room was removed and replaced by a Victorian sun porch. Original entrances were restored with the addition of a pool at the front of the building beneath the sun porch. The turrets were reconstructed on the ground using matching brick and shingles and were then lifted into place. One of the replaced turrets now serves as a bathing room.

Photography: Mark Heffron



Selection of a different color scheme for each room by the Zimmerman Design Group, the interior designer, accentuates their uniqueness while respecting the very masculine and luxurious feeling of the existing interior elements.



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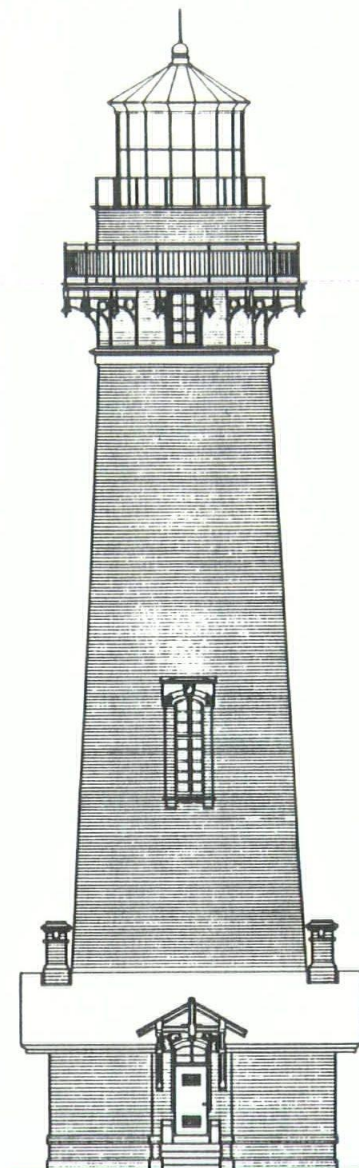
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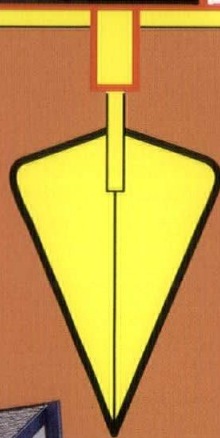
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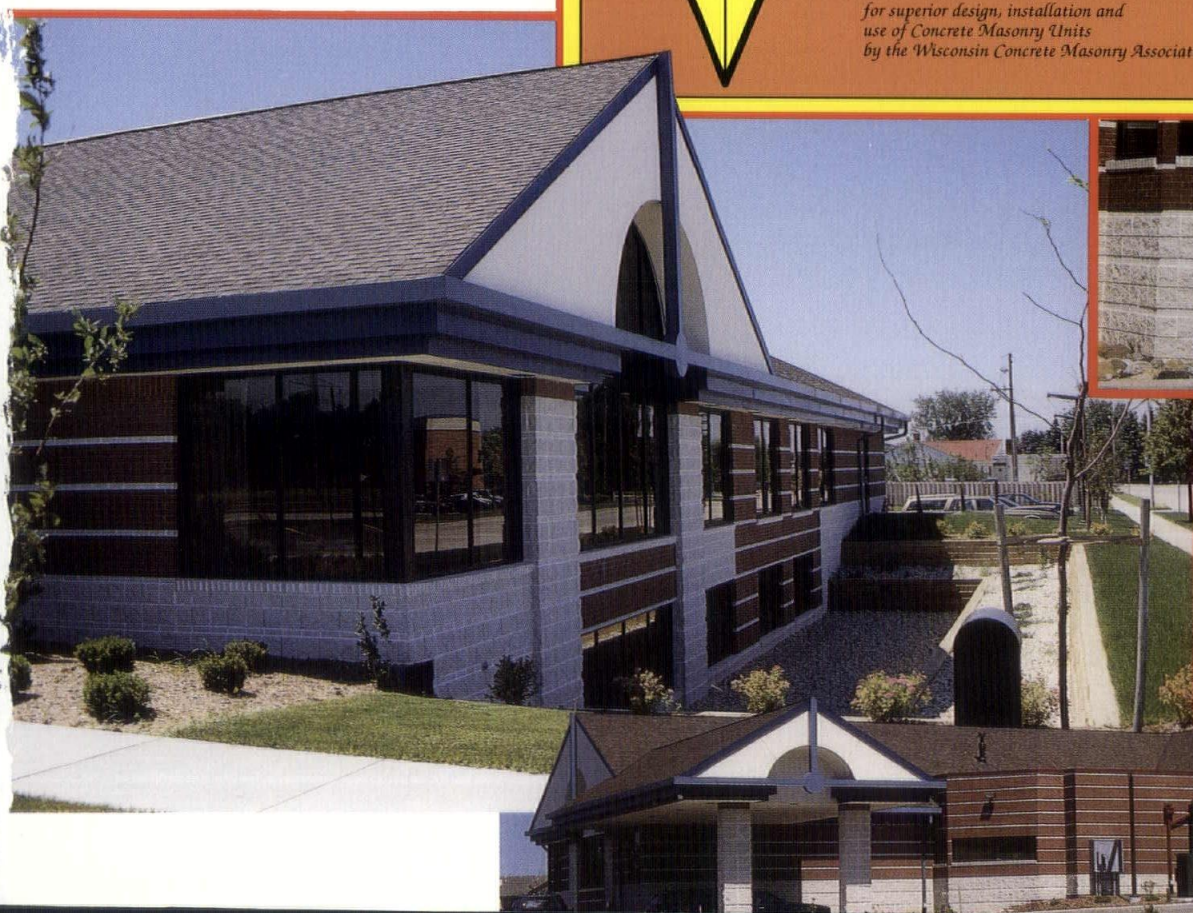
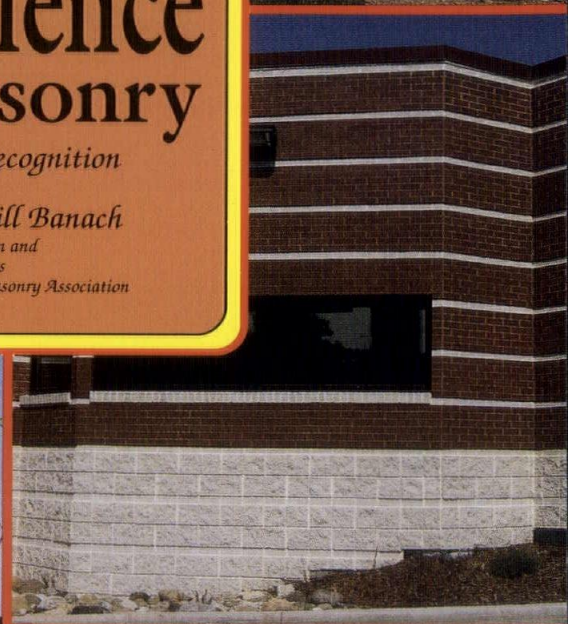
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Guardian Credit Union Milwaukee, Wisconsin

Program: Guardian Credit Union
Architect: Bob Wirth, John Curran, Bill Banach of Torke - Wirth - Pujara
Consultant: Fred L. Mayer Inc.; Arnold & O'Sheridan Inc.
General Contractor: CM Associates of Milwaukee, Inc.
Mason Contractor: Monona Masonry
Structural System: Bearing Concrete Masonry Units, precast concrete floor plank, masonry veneer over steel stud walls and wood roof trusses.
Major Materials: Concrete Masonry Units, face brick, glass, and fiberglass shingles.
Mechanical System: Forced Air Heating and Cooling, Central System
Size: 12,800 Square Feet

The Judges Comment...

"A creative use of standard materials. Good detailing."

Rudolph Zemanovic

"The use of different types of Block and brick units was very creatively used and set off the building. The quality of workmanship enhanced the complexity of the building design."

Paul R. Schultz

"Contrasting colors and proportions between the Masonry and brick make this project most note worthy."

Todd Davies

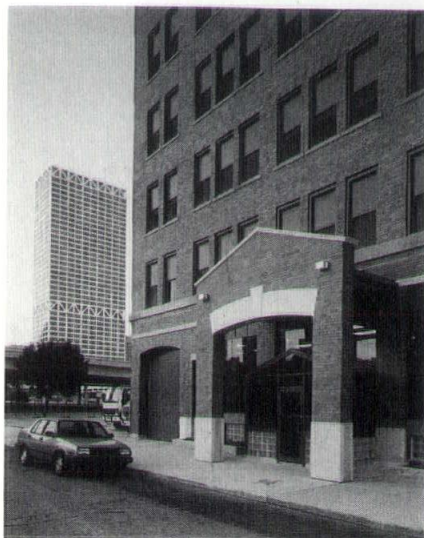
The Architect Comments...

The Owner's charge to us was to design a distinctive new corporate headquarters reflecting Guardian Credit Unions traditional background and also its new image in the community. The selection of light colored split face concrete masonry units for the base coursing and columns on the building, complimented by the darker brick veneer, provide a durable, economical and maintenance free building exterior to carry out our design themes. The split face masonry units provide a pleasing contrast to the smooth face brick veneer on the upper wall areas.

Our client, Guadian Credit Union and we at *Torke / Wirth / Pujara, Ltd.* wish to express our appreciation to the *Wisconsin Concrete Masonry Association* for the recognition you have given to our project.

Robert G. Wirth

<i>Project</i>	The Salvation Army Adult Rehabilitation Center
<i>Location</i>	Milwaukee, WI
<i>Architect</i>	Maier and Associates Architects
<i>General Contractor</i>	C.G. Schmidt, Inc. - Exterior/Bentley and Son, Inc. - Interior



The Salvation Army Adult Rehabilitation Center, serving as warehouse, workshop, and home to more than 80 men, was housed in a 1920's era warehouse, modified in the 50's, and badly in need of revitalization.

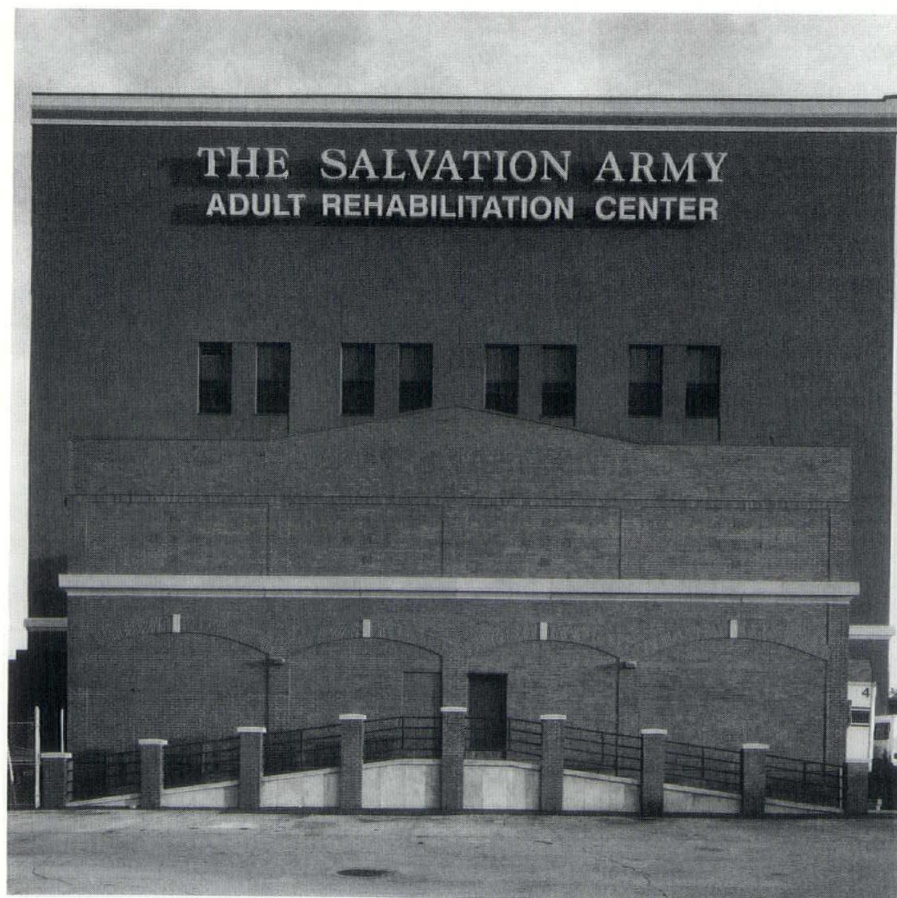
Goals were to improve function, energy efficiency and home environment for residents, while upgrading the building's image and reflecting the nature of its Historic Third Ward location. All this was to be accomplished while maintaining full occupancy and operation within and around the building.

Facades were cleaned, tuckpointed, and new double hung windows and infill replaced industrial sash windows. An exterior insulation

system with polychrome finish incorporates banding, tiles and archways. A prominent, covered entry leads to the new public lobby/reception area.

A two story addition houses a receiving area, and a chapel above adjoins newly established counseling facilities. Additional interior remodeling, including new administrative offices, dormitory, dining facilities and recreation area, combined with a new exterior "face". It presents a fresh image to the Historic Third Ward and new vitality for the Adult Rehabilitation Center, a building with an unusual combination of functions.

Photography: Ed Purcell



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the name



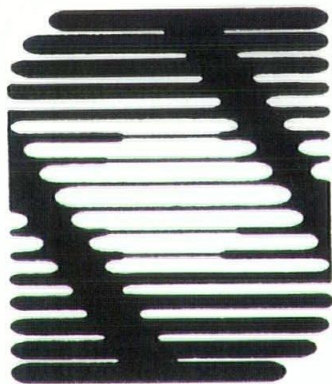
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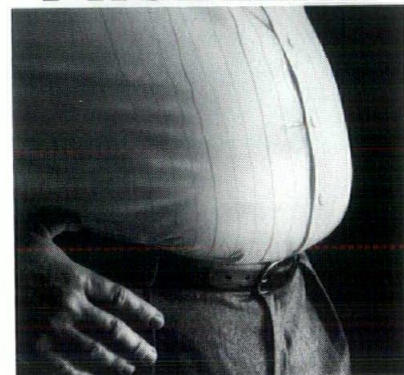
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New State Historic Preservation Legislation

The 1989 Wisconsin budget bill, signed into law by Governor Thompson in August, contains a number of new state historic preservation requirements, amends several existing statutory provisions, and increases state funding for historic preservation.

Most of the groundwork for the new 1989 legislation was laid by the Historic Preservation Task Force whose proposals were presented to the Legislature in 1987. Those proposals resulted in enactment of a series of historic preservation laws in 1988.

This year, the 1989 budget bill continued the process of enacting the proposals of the Task Force, as well as amending and clarifying some of the earlier legislation and adding a few new provisions. The following are highlights of the new 1989 historic preservation legislation.

State agency historic preservation requirements. Each state agency is required to consider whether any of its proposed actions (such as permits, licenses, and grants of financial assistance) will affect any historic property and to notify the State Historical Society of Wisconsin, which may then negotiate with the agency to reduce any adverse effect on the historic property. The state agency may deny or impose conditions on the permit, license, financial grant or other action in order to reduce the adverse effect. Contact Rick Dexter at (608) 262-3417 for further information.

Historic structure tax credits. The state income tax credits of 5% or 25% for the rehabilitation of historic properties were amended and clarified. The 5% credit for rehabilitation of income-producing buildings (a supplement to the

federal 20% credit) requires that the property be located in Wisconsin and that the physical work begin after December 31, 1988; the property be placed in service after June 30, 1989; and the project be approved by the Secretary of the Interior before the physical work began. Other modifications were also made.

The 25% income tax credit also was modified in several ways, including the elimination of the previous "sunset provisions," which now allows persons to claim the credit beginning on or after August 1, 1988. Projects for this credit must be located in Wisconsin; projects must begin after December 31, 1988; and the credit is limited to \$10,000 (\$5,000 for married persons filing separately) for any project. Also, a qualified historic property is defined as an owner-occupied personal residence, an archaeological site or human burial site, or, generally, other property not eligible for the 5% tax credit for income-producing properties.

The expenditures required to qualify for the 25% tax credit are defined as exceeding the greater of \$1,000 or the adjusted basis of the building (or of the entire property if it is not a building) on the date the physical work begins. Other modifications defining who may claim the credit also were made. Contact Jim Sewell at (608) 262-2971 for further information.

Other items included in the budget bill. Authority is given to the State Building Commission to acquire the historic Robert M. LaFollette, Sr. house in Maple Bluff if sufficient gifts of funds are received.

The Wisconsin Conservation Corps is authorized to undertake projects involving the preservation or

restoration of a historic property until June 30, 1991, and to conduct a study on the feasibility of continuing to undertake such projects in the future.

The Department of Natural Resources is directed to develop a plan to either preserve the six historic Van Loon wildlife area bridges or to remove and preserve them at another site. The plan is to be completed by July 1, 1990.

The Department of Natural Resources is directed to provide a \$25,000 grant to the Frank Lloyd Wright Dells Cottage Foundation, Inc., for the restoration and maintenance of the Wright-designed Seth Peterson Cottage located in Mirror Lake State Park; also, another \$25,000 grant is to be made if the Foundation has raised at least \$50,000 in private funds for the Seth Peterson Cottage restoration project.

The State Historical Society is directed to submit a proposal to the Legislature's Joint Finance Committee for the expenditure of \$150,000 for the purpose of planning and developing private funding sources to preserve Frank Lloyd Wright's Taliesin near Spring Green.

An additional \$159,000 annually is to be provided to the Main Street program, housed in the Department of Development, to continue and expand the economic development and preservation program to assist in downtown revitalization.

EDITOR'S NOTE: Larry Reed is the Local Preservation Coordinator for the State Historical Society of Wisconsin. This article is reprinted with permission from "Wisconsin Preservation."

Copyrights

Architects, whose plans are easily misappropriated, need greater protection under the federal copyright law, a study by the Copyright Office of the Library of Congress concludes. The report recommends that Congress give "serious consideration to enacting additional protection for works of architecture."

Under the current law, it is unlawful to copy architects' drawings. But once the original plans are copied illegally or obtained wrongfully, there is nothing in the law to prevent construction of a building using those plans. For example, a property owner who photocopies an architect's plans for someone else's house and constructs his own duplicate home is liable only for illegal photocopying. Often such renderings are a matter of public record in local zoning offices.

If the copycat builder somehow gets his hands on the original drawings, the architect has even less legal protection. "Sometimes there are several sets of drawings floating around a construction site," explains Albert Eisenberg of the American Institute of Architects. The AIA requested the study and is lobbying for tougher laws. AIA officials say U.S. copyright protection for architects lags behind that of many other nations.

Eisenberg cites a 1984 Fairfax, Virginia, case in which a court awarded damages to a homeowner who held rights to designs that were copied by a neighboring builder. However, the architect was unable to get a court order to stop construction on the copycat house.

And, says Eisenberg, "The architect got nothing when the building went up, even though he may have been subject to liability if something went wrong." While the architect could probably prove in court that he was not responsible for improper use of his designs, the cost of litigating such disputes has been a burden to the profession, which is composed largely of small firms.

In presenting the study, Ralph Oman, register of copyrights, stopped short of recommending specific legislation. However, he agreed with the AIA's position that the U.S. copyright law should embrace the kind of specific protections for architects contained in the Berne Convention for the Protection of Literary and Artistic Works, guidelines that cover artistic expression in 80 countries. He suggested that the laws be amended to give architects the right to prohibit unauthorized construction of buildings using their copyrighted plans.

(Reprinted from a Wall Street Journal article by Joan Lebow.)

Top Ten

The investigative reporter for *Wisconsin Architect* magazine recently uncovered the fact that the WSA has cracked the "Top 10" list of AIA document distributors in the country. For a price list or to order AIA documents, contact the WSA office at 1-800-ARCHITECT/(608)257-8477.

Wisconsin Architect

To better serve WSA members as well as others in Wisconsin's design and construction industry who regularly receive *Wisconsin Architect* magazine, some changes are being made in the publication for 1990. The magazine will be larger, there will be additional articles of interest to the profession and industry, and its project categories will be better defined and consolidated. To do this, *Wisconsin Architect* will become a bi-monthly publication in 1990.

WSA members are encouraged to submit projects and feature articles for possible publication in upcoming issues of the magazine. For more information on how to submit a project article, please contact Nancy Baxter at the WSA office.

The new 1990 editorial calendar for *Wisconsin Architect* is as follows:

January/February:

Construction Industry Handbook/
WSA Firm
Directory/Legislative Report

March/April:

Commercial Projects/WSA
Convention Preview

May/June:

Residential, Interior Architecture
and Landscape Architecture/Post-
Convention Report

July/August:

Special WSA Design Awards Issue/
Technical/UWM School of
Architecture

September/October:

Public Projects/Health, Recreation,
Education and Libraries

November/December:

Cultural, Restoration, Adaptive
Re-Use and Historical Preservation
Projects

In addition to the changes in the magazine, the WSA's *Hotline* newsletter will be distributed to all WSA members each month rather than just one copy per firm. This will keep members abreast of fast-breaking legislative issues and other events of interest to the profession.

Citation for Patton

The WSA Board of Directors has awarded a Citation for Distinguished Service to the architectural profession to Carl Patton in recognition of his accomplishments as Dean of the School of Architecture and Urban Planning at the University of Wisconsin - Milwaukee. During his six-year tenure at SARUP, Dean Patton worked untiringly to enhance the School's image and stature, to encourage increased dialogue between faculty, students and architects in private practice and to strengthen the School's architectural program and the qualifications of its graduates.

Patton recently resigned as Dean at SARUP to accept a position as vice president of the University of Toledo. William Page, Chairman of the Department of Urban Planning, has been named as Acting Dean of SARUP while UWM conducts a search for the School's new Dean.

Membership Action

The following individuals were approved for AIA Membership:

Oberbeck, David R., Northwest Chapter, advancing from Associate Member.

Duncan, Kenneth, Southwest Chapter, transferring from Texas.

Miller, Dennis E., Northwest Chapter, transferring from Minnesota.

Zastrow, Gregory, Southeast Chapter.

Ridder, Ludwig W., Southeast Chapter.

Hetherington, John M., Northeast Chapter.

The following individuals were approved for Associate Membership:

Gallagher, Clinton, Northeast Chapter.

Kraase, Kenneth W., Northeast Chapter.

Marguardt, Randy J., Southeast Chapter.

Reilly, Mark J., Southeast Chapter.

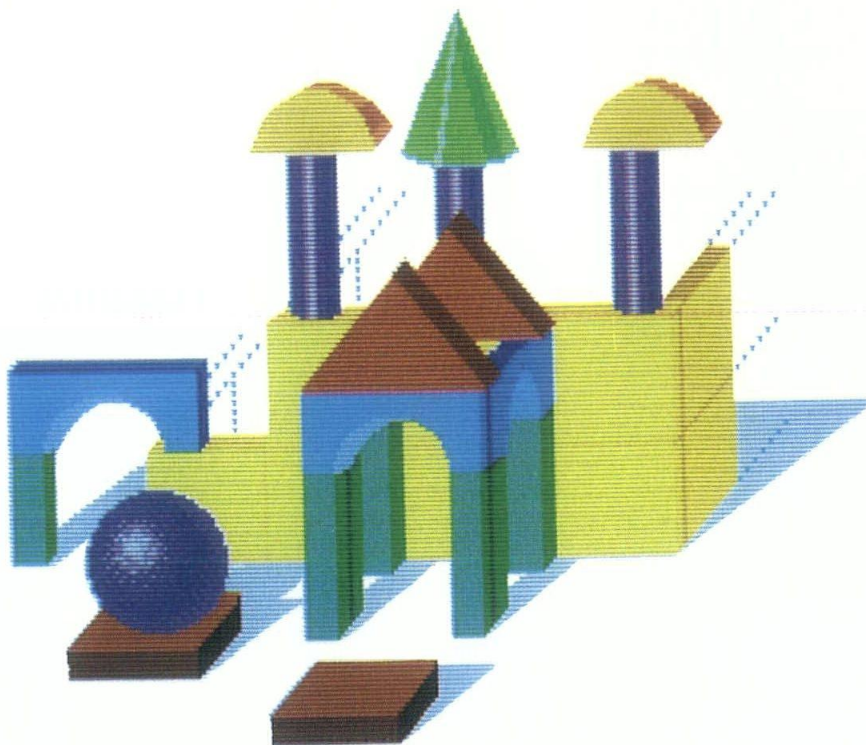
Ramanathan, Umayal, Southwest Chapter

Sousek, Holly A., Northeast Chapter

Sharma, Deva Prabhuduth, Southwest Chapter.






The following individual was approved for Professional Affiliate Membership:

Kendrick, Nancy, Southwest Chapter.



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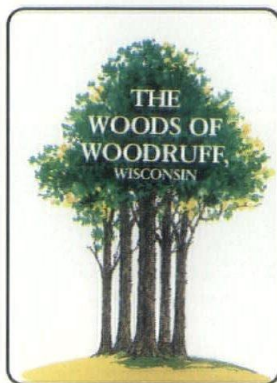


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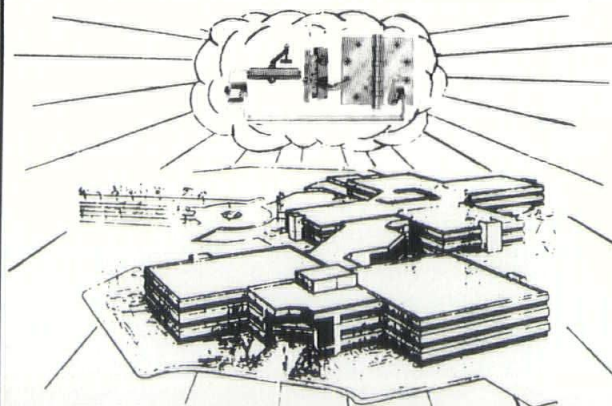
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